Bogart-Bacall Melodrama Gives Coincidence the Bends

By Jay Carmody

The long arm of coincidence is accustomed to a lot of twisting in screen stories, but it is shattered beyond repair in "Dark Passage," new feature at the Warner. This, of course, may make little difference to the blithe-spirited customers since otherwise the picture reunites the Bogarts, Humphrey and Lauren. They are melodrama's most popular team, and if they lose to the script of this latest effort, which they do

THE CAST.

AMUSEMENTS

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WARNER Theater

TODAY Doors Open 10:30 a.m.

HUMPHREY BOGART

LAUREN BACALL

Eves. 8:30 Mats. 2:30

NATIONAL

they bring it off with a kind of poise. "Dark Passage" actually strains a bit to be different as melodrama goes. It does not make it, to be sure, but it resorts to tricks that "Dark Passage" a Warner Brothers Picture with Lauren Bacall and Humphrey Bogart, produced by Jerry Wald, directed by Delmar Daves, screenplay by David Goodis. At the Warner. might easily have been admirable vincent Parry

might easily have been admirable if they only had worked.

By a watch which is the official timepiece of a movie critic, instead of an airline or a gigantic railroad system, it is one hour and five minutes before Bogart's face turns minutes before Bogart's, face turns up on the screen. That is a whale has an unfrocked plastic surgeon Cinecolor. of a time for an actor to be working pal who would be only too glad the camera. For those 65 minutes, ment a new face. finally a bandaged head which and are anxious to help him. That's familiar happenings are Jon Hall, makes him look like Boris Karloff.

Also, of course, audiences hear his San Francisco police force, the State Robert Wilcox. petulant and gravelly voice.

make any visible difference. It is out a win. facelessness of Bogart, but rather * * * *

for the sole reason that he must swathed in bandages while awaiting prove the whole thing was a frame- his new face, but equally swathed

Considering the relentlessness with quite as desperate as they should. which the law pursues such men, Miss Bacall is in better form as it is fatuous of him to assume he an actress in "Dark Passage," baskhas time to collect the needed evi- ing in both the admiration and dence. At least it should be fatuous, coaching of her actor husband. Her but right there waiting for him as voice has lost its monotony without he crawls up to the highway is losing any of its sultriness and "Dark Miss Bacall. He does not even Passage" keeps reminding one the know her, but she knows him and Bogarts probably would be quite that very day she went to the moun- exciting in a better script. tains near San Quentin on a hunch that he might be pulling a break. Her own father, it seems, had been railroaded for the same crime, and it gave her the feeling that she had a bad debt to collect from society.

In some of the subsequent lurchings of the plot, you may find yourself looking over your shoulder for William Saroyan, but he never turns sp. Some other odd types do, hower. The first is a taxidriver who reads faces and, even in the dark, can tell that Passenger Bogart is innocent of the murder for which he is being hunted down a second time. It turns out that this driver



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Vigilantes Ride Again And Look Familiar At the Columbia

"THE VIGILANTES RETURN," a Universal-International picture with Jon Hall. produced by Howard Weisch, directed by Ray Taylor, original screenplay by Roy Chanslor, song by Jack Brooks and Milton Schwarzwald. At the Columbia.

THE CAST. Johnnie Taggart Kitty Margaret Lindsay Louise Holden Paula Drew Andy Clay Curtwright Robert Wilcox
Johnnie Taggart Jon Hall
Kitty Margaret Lindsay
Youles Walden Davie Drew
Louise Moiden Paule Diew
Andy Andy Devine
Clay Curtwright Robert Wilcox
Ben Jack Lambert Judge Holden Jonathan Hale Sheriff Arthur Hohl Bartender Wallace Scott
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Bartender Wallace Scott
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Messenger Lane Chandler Ben's Girl Joan Fulton Henchman John Hart
Ben's Girl Joan Fulcon
Henchman John Hart
Henchman Monty Montague
Transhman Bob Wilks
Henchman John Hart Henchman Monty Montague Henchman Bob Wilke

By Chris Mathisen

Another film tale of rough doings in the old days of the West currently is being offered at Loew's Columbia under the title, "The Vigilantes Return." It is run-of-therange horse opera, brightened by

There's little suspense in this one without getting his face in front of to give a man in Bogart's predica-the camera. For those 65 minutes, ment a new face.

A regular sampler of this sort of screen fare probably could stay however, one sees Bogart's feet, his With Miss Bacall, that makes ahead of the camera all the way. hands, snatches of his torso, and three who believe Bogart is innocent The principal people involved in the

This strange handling of the hero of "Dark Passage" could be based upon the sound theory that with first place. After more bad innings constabulary, and especially with Jon is a deputy who means busi-Miss Bacall around, he could not than Brooklyn, however, they eke fists and his guns. He also has to use charm, principally on Miss Lindsay. She's an old flame who has "Dark Passage" is straight man- taken up with a shady citizen that Producer-Director-Author Delmar Daves has something (more than Bogart's face) up his sleeve.

"Dark Passage" is straight man-slated to become the deputy's quarry. Mr. Wilcox is the latter smooth operator.

These players perform plausibly.

ment it needs. Although its implica- These players perform plausibly Another, if minor, departure in tions always are that the pack is on but Andy Devine provides the only the team's latest is that this time the hero's heels, the evidence before color, apart from the film's bright Bogart is the hunted man. In "Dark the audience's eyes is that of a hues, as the deputy's sidekick. Jon Passage" every one is chasing him. man shoredup very cozily in the and Jack Lambert engage in a fine His role is that of an escaped con- luxurious apartment of a rich, tal- free-for-all, however, and most of vict, a fellow sent to prison for wife ented, and quite alluring girl who the other usual props are brought murder, who breaks out of the place obviously is mad about him. He is

More than half the people of the in affection, and things never seem United States have pronounced defects in vision.

Where and When **Current Theater Attractions**

and Time of Showing

Fan"; 8:30 p.m.

Ambassador—"Dark Passage"; 1, Merton Gill Phyllis Montague Beulah Baxter

Capitol—"Merton of the Movies"; Lawrence Rupert Frank Mulvaney

10:45 a.m., 1:55, 4:30, 7:20 and 10:15

Jeff Baird C 3:10, 5:20, 7:30 and 9:45 p.m. 10:45 a.m., 1:55, 4:30, 7:20 and 10:15 p.m. Stage shows: 12:45, 3:40, 6:30

and 9:25 p.m.

Columbia—"The Vigilantes Re-Chick. turn"; 11:10 a.m., 12:55, 2:45, 4:30, 6:20, 8:05 and 9:50 p.m.

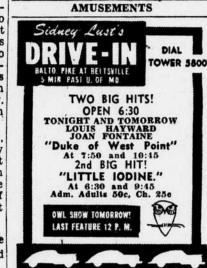
Hippodromo-"The Adventuress"; 2:15, 4:10, 6:10, 7:35 and 9:40 p.m. 1:50, 3:50, 5:50, 7:50 and 9:50 p.m.

Little—"Mayerling"; 11:25 a.m.,
1:25, 3:30, 5:30, 7:35 and 9:40 p.m.

Metropolitan — "Red Stallion"; 1:40 a.m., 1:40, 3:40, 5:40, 7:40 and 9:45 p.m.

Palace-"Desire Me"; 11 a.m., 1:10, 3:20, 5:25, 7:35 and 9:40 p.m. Pix-"Monsieur Verdoux"; 11:10 a.m., 1:20, 3:30, 5:40, 7:50 and 10 p.m. Trans-Lux-News and Shorts. Continuous from 10:15 a.m. Warner-"Dark Passage"; 10:45

a.m., 1, 3:20, 5:30, 7:45 and 10 p.m.





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Screen.

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THE CAST.

By Harry MacArthur

M-G-M seems to have reached the corporate conclusion that the talents Keith's-"Singapore"; 11:55 a.m., of Red Skelton are best adapted to AMUSEMENTS

> Mrs. DORSEY'S 1947-48 Constituțion Hall — 18th & C Sta. Let SUNDAY SERIES (Instru Prancescatti, Kreisler, Jenas, Vrensky & Babin, Casadesus. Tickets (5 events): \$3.50, \$5, \$7, \$10, \$12.50. 2nd SUNDAY SERIES (Vocal) Bjoorling, Steber, Consack Chorus, Munsel, Pinna. Tickets (5 events): \$3.50, \$5, \$7, \$10, \$12.50. 57, 510, 512.50.
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Mr. Skelton's Merton is a likeable

Breslow is an amusing one. "Merton" of 1924, which calls for something beyond Red's vaudeville talent for eating doughnuts. Merton is a lad who merits a degree of sympathy, though he is as thickheaded as yokels come. His attempts to break into the movies (1915 style) are situation and character comedy and Mr. Skelton proves himself as adept at this sort of

AMUSEMENTS



which opened yesterday at the Cap- thing as he is at making faces and itol, this seems a sound conclusion. wisecracking. young man and the new screenplay incident scattered along the narraprovided by George Wells and Lou tive about a young man who wanted This is a role, as you don't have turned out to his great surprise to to be told if you rermember the

There is a great deal of comic to be a great dramatic actor and (See MacARTHUR, Page A-27.) AMUSEMENTS

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